

RENAISSANCE HOUSE AT TOURS.

THE house of Monsieur Gouin, banker, at Tours, is situated on the northern side of the Rue de Commerce, in that city, and stands in a court-yard, inclosed by a wall and gate from the street. The date of its erection is about the middle of the sixteenth century, of which it is a very elaborate specimen, remarkable for the prodigality of ornament it displays, and the mixture of Gothic forms, with cornices and entablatures of the Renaissance style. The interior has not a single feature of interest, the whole having been swept away some years ago, to adapt it for the banking offices and a habitation for the family, according to the then prevalent notions of plainness.

Our engraving gives a representation of the front, from a sketch made on the spot by Mr. H. Mogford.

THE TEMPLE OF JUPITER, AT ÆZANI.

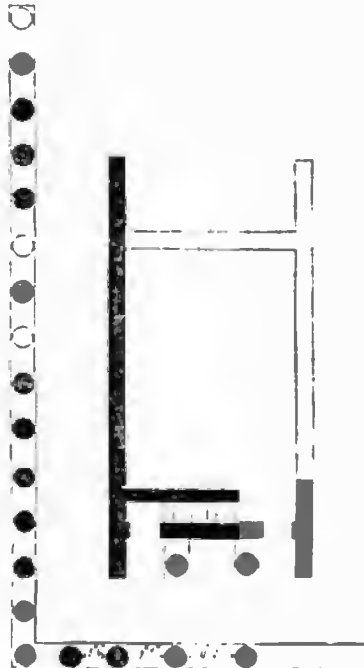
ABOUT thirty-five miles west of Kutaya, is situated the miserable Turkish village of Tebevdour Hissar. Geographers and tourists till lately were alike ignorant of its existence. In the time of Hadrian, however, there here stood one of those rich and populous cities which then studded the important provinces of the Lesser Asia. In the year 1824, Lord Ashburnham (then Viscount St. Asaph), in the course of his travels happening to pass that way, discovered among the ruins of Tebevdour the stately remains of a temple, a theatre, a stadium, three bridges, and other remarkable monuments, which he determined to belong to the ancient city of Æzani.

Perhaps on account of the unfortunate loss by Lord Ashburnham of the notes of his journey, no notice of Æzani was given to the public, and hence this discovery did not attract any attention. In 1827, Dr. Hall, in 1829, the Hon. George Keppel, and in 1830 Messrs. Caillé, Stamate, Meredith, and, I believe, also Mr. D'Israeli, visited Æzani; but although thereby the existence of these ruins became more extensively known, it was not till the appearance of Sir Charles Fellows' Journal, in 1839, that public attention was turned to the importance of them. This very popular writer and enthusiastic traveller introduced two views of the temple into the first volume of travels which he published, and these, so far as I know, are the only illustrations of Æzani which have been given to the public. Subsequently to Sir Charles Fellows's journey, Mr. St. Léger, during a tour in Asia Minor, passed through Tebevdour, and made several sketches of its antiquities. In 1841, Viscount Easton, with whom I travelled as private physician, spent four days in Tebevdour, and thus had an opportunity of completing several drawings of the temple, which, from his lordship's great proficiency as an artist, it is to be regretted have remained unpublished. It was during this visit that I was enabled to obtain the measurements given below, which, although not quite as complete as I could have wished, may not, I hope, be deemed of interest to professional architects.

Since the appearance of Sir Charles Fellows's book, not only has Tebevdour become known to the world, but its predecessor, Æzani, has been restored to ancient geography, and its monuments laid open to the examination of succeeding travellers. Of the numerous capitals and famous cities that have been the boast of the various dominant races in Asia Minor, few now have sought to shew of their former magnificence save prostrate columns and huge substructions; but Æzani, though formerly unknown to fame, and, at the present day, exhibit more perfect specimens of Greek architecture than any other place, except Athens, and not even the city of Pallas herself presents so complete a specimen of Ionic art as this comparatively obscure Phrygian town. Though not to be compared in point of style to the Erechtheum, the temple of Jupiter at Æzani must be regarded as one of the purest structures of Asiatic Greece, where, indeed, originated the Ionic order.

The temple is not extensive, being only 125 feet in length, but from its high finish it seems to have been a building of great excellence. In style it is what Vitruvius calls a pseudo-dipteral octostyle temple, having a

PLAN OF THE TEMPLE OF JUPITER, AT ÆZANI.



single range of columns in the flanks, and a complete exterior peristyle of forty-four columns. According to this author, the pseudo-dipteral style was the invention of Hermogenes of Alabanda, and he cites an example of it in the temple of Diana at Magnesia, and that of Apollo at Mnesaea. In regard to the disposition of the columns, the temple at Æzani does not quite agree with any of those described by Vitruvius. It has much in common, however, with his favourite eustyle, which he says had two diameters and a quarter in all the intercolumniation except the centre one of both fronts, which were equal to three diameters of the columns. But the intercolumniations of the flanks and angles of the fronts, in the Æzani temple, have hardly more than one diameter and a half, and the centre ones two and two thirds; the intervals next on either side having an intermediate width, namely, about two diameters and a third. The intercolumniations of the flanks approach nearer to the systyle, or perhaps the Pseudostyle, than the eustyle of Vitruvius; but the disposition of the columns of the pronaos and posticum correspond very nearly to those of the latter.

The walls of the cella are on a line with the third column from the angle, so that the width of the platform, or ambulatory of the peristyle corresponds to two intercolumniations and one diameter, the ante of the pennis being parallel with the fourth column of the flank, from the eastern angles, and those of the posticum with the third column from the western angles. The portion thus had a triple range of columns, and the posticum a double range, counting the pillars between the ante, which were opposite to the two central columns of the front. The ground plan of the remaining portion of the temple will afford the most correct idea of its peculiarities of intercolumniation and general proportions.

Twelve columns of the northern flank remain, five of the posticum (counting the corner columns twice), and the two internal pillars between the ante of the western front, with the two corresponding walls of the cella, namely, the northern and western. In the posticum the internal columns are of the Corinthian order, and of course proportionately more slender than the external Ionic pillars. There is a very peculiar ornament at the top of the fluting of the latter columns, namely, a little vase, introduced so as to appear sus-

pended in the groove, like a scarabæus carved in the marble. This gives a richness to the upper members of the column, which produces somewhat of the effect of the ornamental band that is found in the capitals of the columns of the Erechtheum. The torus of the pedestal is ornamented with imbricated scales, like a pinnace. The pedestals are destitute of plinths, as is the case in all true specimens of Greek Ionic, although Vitruvius would make it appear that the plinth was a very essential part of the pedestal; but the truth is, that Vitruvius appears to have had no actual knowledge of the monuments of Greece, his notions of them being evidently derived from earlier Greek writers, and his own experience being limited to Italy, where the Ionic order never flourished. His description of that order in the instance of Priene and Teos, as we know by comparison with the scanty remains of their temples, is at fault in several particulars.

Solid blocks of marble, the whole thickness of the walls, are the materials of which the cella is built. The stones are clamped together with metal (no cement being used), and the edges of each are finished with a delicate moulding. On the outer sides of the walls of the cella, at the bottom, is a plinth of the same height as the pedestals of the columns. Eight feet seven inches above the plinth is situated a sort of projecting ledge, like a cornice, one foot six inches high; and between this ledge and the plinth there runs an ornamental fret, a foot broad. It is in the upper of the two divisions formed by this band, on both sides of the northern peristyle of the portico, that are placed the inscriptions given by Sir Charles Fellows, which inform us that the name of the city was Æzani, and that the temple was repaired in the reign of Hadrian. There are two doors in the posticum; they are situated in the space between the ante and the internal columns. The one on the northern side leads to the vestibule in the substruction, the other to the interior of the cella. As Vitruvius says that the pseudo-dipteral temples had only one entrance, which was placed in the portico, it is probable that this entrance in the posticum served as a back-door for the exclusive use of the priests, who, by means of the adjoining door, could thus have ready access to the chambers underneath the temple. This would require them to pass outside of the building in going from the cella to the vaults, but in such cases a partition of wood